

To: Joint Steering Committee for development of RDA

From: EURIG

Subject: Musical arrangements – Revision of RDA 6.18.1.4 and 6.28.3.2.1

Background

In accordance with the FRBR model, RDA regards musical arrangements consisting solely of a change in medium of performance as mere *expressions* of a work.

Authorized access points for such arrangements consist of the authorized access point for the work, followed by the '*arranged*' statement.

For instance:

Schubert, Franz, 1797-1828. Die Forelle; arranged

In that regard, RDA does not fully implement the FRBR model, according to which each individual arrangement is a new *expression* of the work, and should be identified as such.

As a consequence, users are not enabled to retrieve specifically, for instance, Franz Liszt's piano transcription of *Die Forelle*, or to distinguish it from Benjamin Britten's arrangement for voice, clarinet and strings.

In order to identify arrangements accurately, and enable users to select the expression they are looking for, three additional identifying elements are given (in this order), in the access point, as applicable:

- specification of the nature of the expression (arrangement, transcription, etc.)
- medium of performance
- identification of the arranger.

Proposed revisions: marked up version

Change to RDA instruction at 6.18.1.4

6.18.1.4 Arrangements, Transcriptions, Etc. LCPS

Apply the instructions given below for an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) that falls into one or more of the following categories:

- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another
- b) simplified versions of previously existing musical works.

If the expression is an arrangement, etc., of a work or part or parts of a work that belongs, broadly speaking, to the category of "serious," "classical," or "art" music, record

~~arranged.~~ [as applicable:](#)

- a) a specification of the nature of the expression (*arrangement, transcription, orchestration, etc.*)
- b) the medium of performance
- c) the name of the arranger, if known and different from the composer.

~~Apply this instruction also to a transcription by the original composer.~~

Alternative:

If these elements are unknown or judged useless because they are included as identifying characteristics elsewhere in the descriptive data, record *arranged*.

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Change to RDA instruction at 6.18.1.4

6.18.1.4 Arrangements, Transcriptions, Etc. **LCPS**

Apply the instructions given below for an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) that falls into one or more of the following categories:

- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another
- b) simplified versions of previously existing musical works.

If the expression is an arrangement, etc., of a work or part or parts of a work that belongs, broadly speaking, to the category of "serious," "classical," or "art" music, record, as applicable:

- a) a specification of the nature of the expression (*arrangement, transcription, orchestration, etc.*)
- b) the medium of performance
- c) the name of the arranger, if known and different from the composer.

Alternative:

If these elements are unknown or judged useless because they are included as identifying characteristics elsewhere in the descriptive data, record *arranged*.

Proposed revisions: marked up version
Change to RDA instruction and examples at 6.28.3.2.1

6.28.3.2.1 Arrangements of "Classical," Etc. Music

Construct the authorized access point representing an arrangement, etc., of a work or part or parts of a work that belongs, broadly speaking, to the category of “serious,” “classical,” or “art” music by adding *arranged* to the authorized access point representing the original work (see [6.28.1 RDA](#)) or part or parts of the work (see [6.28.2 RDA](#)), as applicable:

- a) [a specification of the nature of the expression \(*arrangement, transcription, orchestration, etc.*\)](#)
- b) [the medium of performance](#)
- c) [the name of the arranger, if known and different from the composer.](#)

~~Apply this instruction also to a transcription by the original composer.~~

[Optional addition:](#)

[The name of the composer may be added if necessary to distinguish the arrangements made by the original composer from the arrangements made by other arrangers or anonymous arrangements.](#)

EXAMPLE

Berlioz, Hector, 1803-1869. Corsaire; ~~arranged~~ [\(Transcription. Concert band. Schuller\)](#)

Resource described: The corsaire : overture for concert band / transcribed by Gunther Schuller.
Transcription of a Berlioz overture composed originally for orchestra

Respighi, Ottorino, 1879-1936. Uccelli; ~~arranged~~ [\(Arrangement. Japanese instruments. Okano\)](#)

Resource described: The birds / Respighi. **Arranged for Japanese instruments by H. Okano**

Schubert, Franz, 1797-1828. Octet, woodwinds, horn, strings, D. 803, F major; ~~arranged~~

[\(Arrangement. Piano, 4 hands. Leithner\)](#)

Resource described: Grosses Octet für zwei Violinen, Viola, Violoncello, Contrabass, Horn, Fagott und Clarinette, op. 166 / componirt von Franz Schubert ; **Arrangement für das Pianoforte zu vier Händen bearbeitet von S. Leithner. Arranged for piano, four hands**

Ravel, Maurice, 1875-1937. Pavane pour une infante défunte; ~~arranged~~ [\(Orchestration\)](#)

Resource described: Pavane pour une infante défunte : pour petit orchestre / Maurice Ravel.
Originally for piano; transcription by the composer

Satie, Erik, 1866-1925. Piano music. Selections; ~~arranged~~ [\(Transcription. Guitar\)](#)

Resource described: Pièces pour guitare / Erik Satie. **Selected piano works by Satie transcribed for guitar**

[Alternative:](#)

[Omit the specification of the nature of the expression, the medium of performance and the name of the arranger if these elements are included as identifying characteristics](#)

elsewhere in the descriptive data, and judged as redundant in the access point. Add “arranged” to the access point representing the original work.

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Changes to RDA instruction and examples at 6.28.3.2.1

6.28.3.2.1 Arrangements of "Classical," Etc. Music

Construct the authorized access point representing an arrangement, etc., of a work or part or parts of a work that belongs, broadly speaking, to the category of “serious,” “classical,” or “art” music by adding to the authorized access point representing the original work (see [6.28.1 RDA](#)) or part or parts of the work (see [6.28.2 RDA](#)), as applicable:

- a) a specification of the nature of the expression (*arrangement, transcription, orchestration, etc.*)
- b) the medium of performance
- c) the name of the arranger, if known and different from the composer.

Optional addition:

The name of the composer may be added if necessary to distinguish the arrangements made by the original composer from the arrangements made by other arrangers or anonymous arrangements.

EXAMPLE

Berlioz, Hector, 1803-1869. Corsaire (Transcription. Concert band. Schuller)

Resource described: The corsaire : overture for concert band / transcribed by Gunther Schuller.
Transcription of a Berlioz overture composed originally for orchestra

Respighi, Ottorino, 1879-1936. Uccelli (Arrangement. Japanese instruments. Okano)

Resource described: The birds / Respighi. **Arranged for Japanese instruments by H. Okano**

Schubert, Franz, 1797-1828. Octet, woodwinds, horn, strings, D. 803, F major (Arrangement. Piano, 4 hands. Leithner)

Resource described: Grosses Octet für zwei Violinen, Viola, Violoncello, Contrabass, Horn, Fagott und Clarinette, op. 166 / komponiert von Franz Schubert ; **Arrangement für das Pianoforte zu vier Händen bearbeitet von S. Leithner. Arranged for piano, four hands**

Ravel, Maurice, 1875-1937. Pavane pour une infante défunte (Orchestration)

Resource described: Pavane pour une infante défunte : pour petit orchestre / Maurice Ravel.
Originally for piano; transcription by the composer

Satie, Erik, 1866-1925. Piano music. Selections (Transcription. Guitar)

Resource described: Pièces pour guitare / Erik Satie. **Selected piano works by Satie transcribed for guitar**

Alternative:

Omit the specification of the nature of the expression, the medium of performance and the name of the arranger if these elements are included as identifying characteristics elsewhere in the descriptive data, and judged as redundant in the access point. Add “*arranged*” to the access point representing the original work.